

# Internal Scores

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An **Internal Score** is a set of rules simple enough that one can internalize them and use them to guide a performance. Thus there isn't a written out score per se, at least that you'd follow for the performance. One can write the concept down for the purpose of refining it and presenting it to others but for the purposes of performance the instructions should be internalized. There are no restrictions except for the limits of memorization and even that can be circumvented such that each performer will probably only recall a certain percentage of the rules.

# Internal Score Number 1: Sets

*For any number of performers over a set length of time.*

Set an overall duration for the piece.

Limit your sounds to a few longer sounds (length should generally be of a natural duration: breath length, a couple of bow strokes, &c) played very, very softly and a variety of different short sounds that should be played at a wide variety of dynamics.

Mind these three conditions when making a sound:

Try to evenly split your time between the short and longer sounds and silence.

When playing the short sounds try to overlap them with a longer sound

When playing the longer sounds try to maintain a constant volume, pitch, duration and sound and as uninflected as possible.

At one point make a sustained sound that starts inaudible and ends when you have reached the maximum volume for this particular sound

After the aforementioned event you should discard the set of sounds you had been using prior and pick a new set following the above restrictions.

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## **Internal Score Number 2: focusing**

*For two or more performers in any medium.*

Begin new events at as low a level of intensity as possible and sustain it while slowly increasing its intensity.  
Cease production immediately upon reaching a maximum degree of intensity appropriate for the event.

Begin new events as another performer approaches one of these peaks of intensity.

Create few events, well spaced in time.

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## **Internal Score Number 3: separation**

*For any number of performers in separate locations*

### **Instructions:**

Chose a single time duration for all performers.  
Each performer should be given the full set of microscores.  
Each performer should randomize their set of the microscores.  
Perform the microscores in the selected order internalizing each one.  
Consider the time duration when performing each score.  
When all microscores are performed cease playing.

### **Performance strategies:**

If the performers are well separated in time and space then technology can be used to bring the individual performances together (i.e. multi-tracked as a recording, simultaneous radio broadcasts, live mixing or internet collaborative software such as audio chat, webcasting or other collaborative software.

Put each performer in separate rooms in a common location and mix together live.  
If in a single large room or outside separate the performers as widely as possible.

### **Microscores:**

#### **One:**

Play ten unique sounds with an increasing amount of space between each sound.

#### **Two:**

Drop things.  
Pick them back up.

#### **Three:**

Consider the light in the space you are in.  
React to it.

#### **Four:**

Begin loud, end soft.  
Begin soft, end loud.

#### **Five:**

Wait.

#### **Six:**

Maintain a constant dynamic for a sequence of clusters of sounds.

#### **Seven:**

Repeat a single sound.  
Again.  
Again.  
&c

**Eight:**

Play a few sounds at as low a volume as you can still hear.

**Nine:**

Listen to the sounds in the space you are in.  
Compliment them.

**Ten:**

Play a continuous single sound for a tenth of the selected duration.

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## **Internal Score Number 4: transformations**

*For any number of performers*

Pick a feature or set of features in your immediate field of view.  
Transform them into sound.  
Cease when all selected features have been transformed

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